

## THE ORATORY OF THE BEAUCHAMP CHAPEL AT WARWICK.



the ill day of October the yer above side and was leide with ful Solenne exequies in a feir chest made of Stone in this Chirche afore the west dore of this Chapel according to his last wille And Testament therein to reste til this Chapel by him devised & his lief were made Al the whiche Chapel founded On the Rooch And alle the Membres therof his Executours dede fully make And Apparaille By the Auctorite of his Seide last Wille and Testament And thereafter By the same Auctorite They did Translate, ful worshipfully the seide Body into the vout above side Honnred be god therfore"

**CORK HARBOUR.**—A tinted lithographed view of Cork Harbour, from Spy-hill, has just now been published (Day and Son), from a drawing by Mr. R. L. Stopford. It will serve as a pleasant memorial to those who may be led to this fine locality by the Industrial Exhibition there.

## REASONS FOR THE COMPLETION OF THE NATIONAL MONUMENT OF SCOTLAND.\*

Mr. Elmes, the English architect, in his life of Sir Christopher Wren, takes an opportunity of eulogising the article in the *Quarterly Review*, and stigmatising restoration "as plagiarism, and downright theft, without even enough of that ingenuity to conceal it which, among the Lacedemonians, procured pardon for a thief." Sir William Chambers, another eminent English architect, in his *Treatise on the Decorative Part of Civil Architecture*, indulges in a virulent attack on Stuart's Athens, expressing his decided opinion "that it should be entirely excluded from the study of the architectural student," since "Grecian structures, even in the time of Pericles and Alexander, do not deserve much notice, either for dimensions, grandeur of style, rich fancy, or elegant taste: it follows that a knowledge

ought not to be collected from them, but a purer and more abundant source, which, in whatever relates to art, can be no other than the Roman antiquities yet remaining in Italy." He asserts that "the famous Parthenon," as he calls it in derision, "is inferior, both in size and beauty of architecture, to St. Martin's Church."

After exhausting every possible objection to the restoration of the Parthenon, and any attempt to execute a national decorative sculpture, the reviewers "beg leave to state distinctly that their objections are mainly gathered from the most competent judges in their behalf. That they have hardly ventured to make any remark which has not been sanctioned in substance by the sculptors, architects, and dilettanti of the southern metropolis." In short, "they confidently assert that they are the faithful organs of the general sentiment, and that the best informed artists, and lovers of art in England, oppose themselves to the scheme, because they are fairly convinced that it would

\* See p. 306, ante.